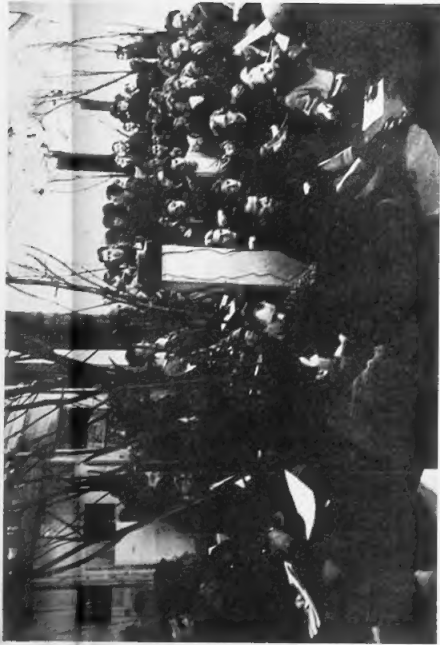


Purpose

STOREFRONT, founded in 1982, is a collective forum for independent artists and architects with a collaborative spirit toward aesthetic environmental and social advancements. As a collective, **STOREFRONT** is a place of critical dialogues for the enhancement of human environment through the arts. Through our program of exhibitions, projects, lectures, forums, and publications, **STOREFRONT** promotes aesthetic freedom with moral conscience.



STOREFRONT
for Art & Architecture

97 Kenmare Street New York, NY 10012

STOREFRONT
for Art & Architecture

Staff

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Shirin Neshat, Associate Director
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Past & Current Funding Sources

Beard Foundation
David Bermani Foundation
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Cremona Foundation
National Endowment for the Arts
New York State Council on the Arts
The British Council
The J.M. Kaplan Fund, Inc.

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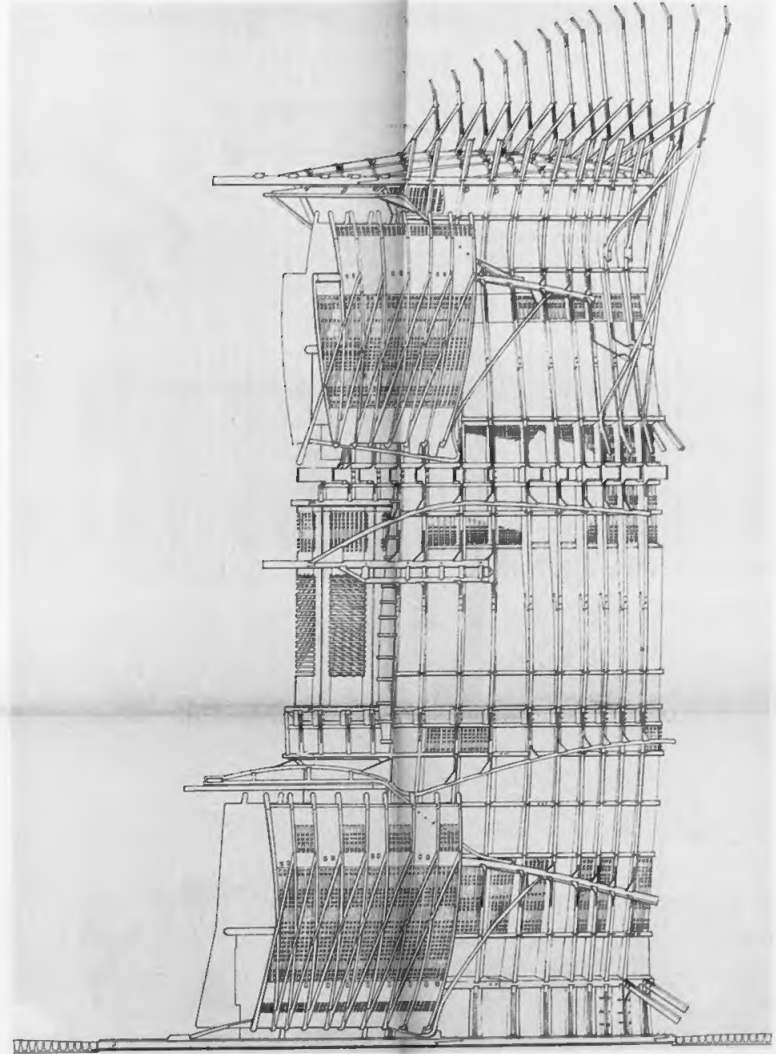
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Special Thanks to: Kathleen Carroll, Donna Cohen, Susan Chorpenning, Tracy Cameron, Christopher Egan, Fred Ellman, David Hanawalt, Suzanne McLelland, Peter Waf.

“Building Projects”

Macdonald and Salter
from London



Service Structure for ICI TRADE PAVILION

December 3, 1987-January 3, 1988
 Gallery Hours Opening Reception
 Wed.-Sun. 12-6 PM December 3, 7-9 PM

Discussion Program

Critical Issues in Public Art and Public Architecture

December 7, 8PM

December 8, 8PM

December 14, 8PM

December 15, 8PM

Influence of scientific development in architecture

Moderators: Neil Denari, Lebbeus Woods

Government Patronage: Beyond One Percent

Moderators: Wendy Feuer, Jennifer McGregor

Moderator: Patricia Phillips

Moderator: Patricia Phillips
Home for the Apocalypse: Crisis of Domestic Architecture

Moderator: Amerigo Marras

Guests: Christopher Egan, Melissa Feldman, Elise Fisher

Future Program

Exhibitions

BUILDING PROJECT BY MACDONALD & SALTER

First solo exhibition in U.S. by the London-based partnership, presenting their orchestration of anthropomorphic and industrial forms, bridging the ideological struggle of tradition and innovation in architecture. (Dec. 3-Jan. 3, 1988)

TEMPORARY PUBLIC ART: CHANGES AND INTERVENTIONS

Group exhibition of artists who challenge the limitations in aesthetics and sites of temporary public art, and presenting their current projects that advocate greater freedom for art in the public realm. (Jan. 15-Feb. 13, 1988)

Curator: Patricia Phillips
Participants: Alfredo Jaar, Kate Ericson, Mel Ziegler Kravtsov, Wodiczko,

CYCICAL CITY BY LEBBEUS WOODS

Visionary project for a humanist city, proposing the concept of collective individualism as the blueprint for the architectural and social advancement in the future. (Feb. 19-Mar. 19, 1988)

OPEN ARCHITECTURE BY COOP-HIMMELBLAU

Theoretical and built projects from the Viennese studio of Wolf Prix and Helmut Swiczinsky, discharging old conventions and activating new aesthetic freedom in architecture. (Mar. 25-Apr. 23, 1988)

FROM DESTRUCTION TO CONSTRUCTION BY KAWAMATA

Humanization of urban environment through construction of public sculptures using abandoned building materials by an artist from Japan. (Apr. 29-June 28, 1988)

Project DMZ

Project inviting artists and architects to propose ideas and designs for public use of the Demilitarized Zone between North Korea and South Korea. Timed with the upcoming Olympics '88 at Seoul, the project will examine this physical symbol of unresolved human affairs through the perspective of art and architecture.

Discussion Program

Critical Issues in Public Art and Public Architecture

STOREFRONT for Art and Architecture presents a series of open forums to bring together artists, architects, arts administrators, and writers for round-table discussions of critical issues in public art and architecture. The discussions are intended to further define the aesthetic functions of art and architecture in the public realm, and to advance the critical role of artists and architects in society. The emphasis of these forums will be on discussions of basic principles that can bring collaboration of aesthetic ideals and public life.

December 7, 1987

Topic: "Influence of scientific developments in architecture"

Moderators: Neil Denari, Lebbeus Woods, architects

December 8, 1987

Topic: "Government patronage: Beyond one percent"

Moderators: Jennifer McGregor, director of Percent for Art Program, Wendy Feuer, director of Arts for Transit Office

December 14, 1987

Topic: "Disruptive Potentials: Criticism and public art"

Moderator: Patricia Phillips, critic

December 15, 1987

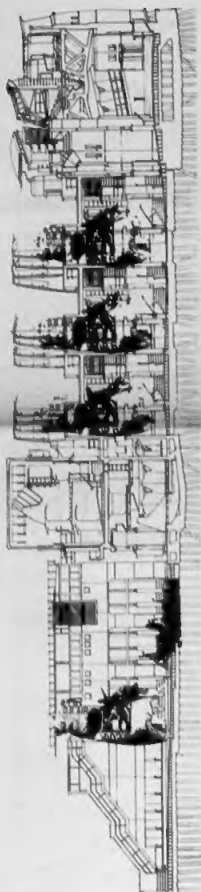
Topic: "Home for the Apocalypse: Crisis of domestic architecture"

Moderator: Amerigo Marras, architect

January 19, 1987

Topic: "Waterfronts and urban access to the earth." In conjunction with the Municipal Art Society's competition for proposals for the west side of Manhattan.

Moderator: Stephen Korms, artist



Next Program

MACDONALD & SALTER Building Projects

Seeing the work of Chris Macdonald and Peter Salter on exhibition at the AA in January and February of this year brought a rare shaft of romantic light into those classical and rational rooms. I had chosen Macdonald and Salter to be part of the *Six Young Architects* exhibition that I organized at the Heinz Gallery of the Royal Institute of British Architects back in 1964 — as much for their poetic and romantic approach to architecture as for their extraordinary drawing skills. It was fascinating to look again at the work, seen, this time, not under the umbrella of their practice, CODA, but as the work of two individuals.

I had hoped that part of the effect of the *Six Young Architects* show would have been some commissions for architects who had yet to build, yet to show in three dimensions some of their clearly exceptional design skills. This was something of a naive hope — architects as clever as these two may win competitions and have exhibitions, but the very individuality of their talents makes it hard for them to create buildings in a very commercial world.

Of course this should not be the case. The shortage of clients for new private houses in Britain is not replicated in the United States — regrettably, the scheme for a house on the River Lambourne in Berkshire remains unbuilt, but it is a significant example of a house design developed to a specific brief. The need for less ostentatious approaches to the housing market may be a part of the problem — architects like Macdonald and Salter appear to be very specialized and private to the outside world. Their work, on the other hand, is so careful and yet liberating that one longs for their ideas to be exercised in three dimensions.

What is it about their work which makes it so rare and so interesting? They belong to an important tradition. Names for this tradition are manifest. Call it organic, free-form, free-style, assemblage; it has strong roots. The work of Herb Greene in the United States comes immediately to mind. But there are older and deeper roots, in the work of Hans Scharoun, who so successfully mixed expressionism and international modernism. Another German architect of that period is brought to mind, Hugo Haring, who succeeded in humanizing the Modern Movement tradition, less as an advocate of organic architecture and more as a developer of his 'individualistic' approach to architecture, developed through the specific requirements of client and site. More recent work in Germany by Günter Behnisch, a graduate (as was Haring) of the Technische Hochschule, Stuttgart, has many of the qualities of form arguing with reality that are apparent in Macdonald and Salter's drawings.

It is the argument between form and reality that is at the heart of the designs recently shown at the AA. The influence of contemporary British architects contributes to this debate, in particular Peter Cook, whose theoretical work, while enlarging our view of structural possibilities in the city, has questioned the individuality of buildings by creating mega-designs for the whole city. The influence of Ted Cullinan is clearly seen in the diffuse use of materials and in the conviction that individual buildings can be (indeed should be) designed for particular human and living considerations. These apparently contradictory influences are reflected in the tension that can so

clearly be seen in each design. There is positive tension rather than conflict. The resolution of the apparent conflict is where the particular genius of Macdonald and Salter lies.

The first instance of a particular brief meeting the poetry of their design solution can be seen in the drawings for the Oriental Studies Museum Extension for the University of Durham (competition entry 1982-3, published in *AA Files* 7, September 1984). For a prominent wooded site these architects proposed, first of all, a solution that is clearly romantic and inspired by the wooded nature of the site. The exhibition of prized and rare objects is set in a series of special rooms located in the hillside along a concrete walkway. The main exhibition area occupies a large single volume that, lurking in the trees, is apparently indistinct in form. The provision of a 'twilight zone' crossed by bridges leading to the major space is an inspired and evocative idea.

The remarkable drawings for this project are so clear that it is entirely possible to imagine that the scheme is already built on its densely wooded hillside. The model ramps leading to loggias that overlook the Durham countryside, the Cor-Ten panels on the steel frame, and the glass floors supporting the glass showcases — all are painstakingly worked out. The first floor plan shows at a glance the elegant collision of the grids, the dynamic entry, and the brilliant siting of the building.

How much of the scheme's success lies in the clarity of the presentation and the superb line? I think that the means used simply enhance the ends. Look at the overlapping Cor-Ten panels on the south-facing facade. They suggest the scales of some armored animal — or more likely the suit of chain-mail and polished steel that may well have been worn by the oriental potentates whose possessions now fill this museum. The symbolism of a building that appears to have grown from its hillside is entirely appropriate for a small campus museum — it is a strong and powerful place, protective of the riches within.

In the second major project exhibited at the AA, the ICI Trade Pavilion for the Royal Agricultural Showground at Stoneleigh Abbey, there is a more



ICI Trade Pavilion. Detail of cast-steel column head.

developed anthropomorphic sense. Possibly inspired by the stout oaks of that part of the English Midlands, the dominant element of the design is the row of five columns supporting a shallow-vaulted roof on fan-trusses. They are tree-like in their sturdiness and somehow very appropriate for gatherings of English farmers. Because the building is not entirely enclosed, it has the temporary quality of a tree-house — all the floors and walls being of timber, with the only sense of permanence given by the concrete service zones.

The anthropomorphic qualities of Macdonald and Salter's work is seen again in the competition entry for an extension to a retreat settlement on the island of Lona (1986). Sheltering the whole complex from the rough weather of the islands is a long black work wall. The long lines of rooms follow the arrangements of animal shelters, tucked into the sides of the hills and rocks. The refectory and meeting room has a high roof pitched at an angle that is unique to these architects. The construction is rudimentary — corrugated sheet on a steel frame and, inside, timber and insulated birch-faced lining. The language and materials, although similar to the earlier work, are here much simpler and yet more sophisticated. Sheep may safely graze among the steel, wood and concrete — elemental shelter for both man and beast.

In Venice, for the 1985 Biennale, many architects entered designs for a new Accademia Bridge. Macdonald and Salter produced a *tour de force* of counterpoint construction. There are two bridges, one of them climbing higher than any other Venetian crossing. The drawings for this project, with shadow overtones of crashed U.S. Air Force bombers, brilliantly emphasized the fragility of the city of Venice — and perhaps the illusory nature of all beautiful cities. The collision and contrast of all of Macdonald and Salter's work reached a poignant and moving climax in his proposal for the bridge in Venice that takes you from the everyday world into the imaginary realm of the art on the gilded walls of the Accademia.

It is the unbuilt house on the River Lambourne in Berkshire that brings the stretched-out spatial plan to a completely satisfactory resolution. The long, serpentine brick wall that follows the riverbank contours holds together all the ribs and limbs of family life. Like any animal with a backbone, this house depends on a central pointed link that connects all the parts. Although houses cannot move, they are organic, and to imitate nature in the plan is both sensible and convincing. Cor-Ten steel bays, vaulted rooms, the conservatory — all are grasped and at the same time released to be independent elements, by the discipline of the wall. Elemental yet kindly, this house is of the landscape, yet strongly of time as a built form. It is one of the most original and intriguing house designs to have surfaced in Britain recently. It is a tragedy that it could not be built — because it is clearly a case of the dream not being better than the reality.

Macdonald and Salter must build. They have produced on paper, with delicacy and skill, an architecture that almost breathes. May they move soon to the built world and transform it.

Colin Amery

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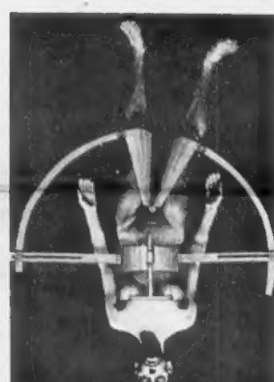
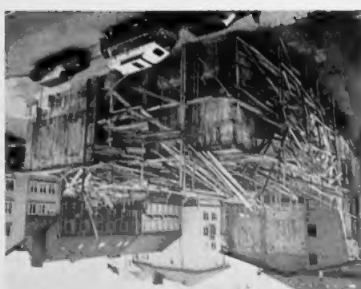
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Why?
STOREFRONT is the only not-for-profit and alternative space
for art and architecture in New York. The commitment to present
innovative, experimental and new works is crucial to the future
advancements in art and architecture. Our activity in support of
the public interests within the urban environment is our
contribution.

HELP



Other Exhibitions (84-87)
Herin New York
Mexican Visions
Urban Rituals
Environmental Aesthetics
Architecture of Ages
Tradition of Imaginative
Whod and Shadow
Centers
History of Domestic Flight
Concrete Sculptures
Concrete in Lead
Climax in Lead
Regimen
Questions & Exclamations
Mirrors
HOWARD ROSENTHAL
LEONID SOKOV
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TOSHIKAZUKA
REBECCA MARLIN
STEPHEN PEARSON
LEBBEUS WOODS
KAZUKO
NEIL DENARI/BART PRINCE
MIKE MAKOVECZ
DAN GRAHAM
LUCA PIZZORNO
NISHIMOTO/GORDON/PARK
RUSSELL EPPRECHT
Group Exhibition

LANDSCAPE OF THE FUTURE BY OTOMAR ZECHAY
Nov. 87
Visionary drawings of futuristic landscapes by a Venetian artist representing
destruction, construction, machines and nature.
SCULPTURE TOWARD ARCHITECTURE BY TERRY LEE DILL
Oct. 87
Mechanisms of industrial architecture into monumental sculpture for the urban
environment, through a series of projects by an American artist.
BODYBUILDING BY DILLER + SCOTCHDO
Sept. 87
Architectural facts and fiction from a collaborative studio in New York, probing the
aesthetic landscapes of the architectural discipline with the arts.

RETROSPECTIVE OF STOREFRONT
86
Exhibition of works generated through the past five years of programs at
STOREFRONT, in the spirit of public art and public architecture as seen socially,
environmental and aesthetic advancement.

AFTER THIRD ARC
85
Exhibition of proposals to remove, alter, or change the controversial sculpture by
Richard Serra at the Foley Square, creating a visual forum to generate a critical
dialogue in the aesthetics and function of public art.

BEFORE WHITNEY
85
Exhibition of 70 alternative design proposals and response to the proposed addition
to the Whitney Museum by Michael Graves. A comprehensive catalogue,
documenting this visual dialogue in public architecture, with a
booklet, will be published by STOREFRONT in early 1988.

HOMELESS AT HOME
86
Exhibition of design proposals and polemical statements by 75 artists and architects
responding to the social crisis of the homeless in America. Included were:
photographic exhibition of "The Face of the Poor" by Nancy Elliot
Miller, an exhibition of visual messages to further public awareness, "Sketches for the
Homeless" and a video program documenting current projects to house the
homeless. A comprehensive catalogue documenting the project, funded in part by
NEA and NYSCA, will be published by STOREFRONT in early 1988.

ADAM'S HOUSE IN PARADISE
84
Exhibition of design proposals by artists and architects, from the U.S. and from
abroad, in opposition to the New York City Housing Authority's project to destroy
Adam Purdie's Garden of Eden, in the Lower East Side of Manhattan, and, more
broadly, in support of green space in the urban environment.

Projects

Past Program